


EIGHTH EDITION—ILLUSTRATED



THE STEWART
Simplified Method
OF
MIMICRY
and PARLOR
AMUSEMENT

A New and Easy Method, by which
ANYBODY CAN WHISTLE AND IMITATE
Birds, Fowls, Animals, Musical Instruments,
Steamboat and Locomotive Whistles, etc.
WITH MOUTH AND HANDS
NO INSTRUMENT NECESSARY
BY GEORGE (STEAMBOAT) STEWART
The Famous Mimic and Entertainer

37 IMITATIONS COMPLETE.

PRESS COMMENTS

MR. DAVID BELASCO in "The New York Evening World," said "I discovered Geo. Stewart, whose imitations attracted my attention. I caught him in vaudeville."

New York Telegraph.

George W. Stewart, whose imitations for years past have delighted people all over the country, was engaged by David Belasco for "The Good Little Devil" company. George is one of the hits of that great big attraction. After the opening Wednesday evening he was congratulated by everybody for his work.

Brooklyn Eagle.

Capt. George Stewart, in the mimetic novelty, "A Trip on the Mississippi," received well merited applause. Stewart is a clever mimic and all-around entertainer, and the novelty offering has found great favor with the audiences.

Philadelphia Record.

George Stewart certainly must have spent some time on the Mississippi, which he claims to have made famous, to be able to imitate the various steamboat whistles which are heard along the river. His act is a novel and clever one.

Chicago Tribune.

Stewart, after his wonderful imitations, disappeared in the wings in a heavy gale of applause.

Denver News.

George Stewart, the man with the wonderful throat, gave a clever imitation of "A Trip on the Mississippi" with his remarkable mimicry of sounds.

PRESS COMMENTS

Mobile Register.

Mr. Stewart proved a whole show in himself, and he certainly filled the bill as "something different." He could imitate anything, from a frog to a steamboat, and the calliope thereon, and when it comes to musical instruments he was a whole band in himself. He received round after round of applause and was on the stage fully half an hour, generously responding to several encores.

Louisville Courier-Journal.

The most popular attraction this week is George W. Stewart, in his whistling specialty and imitation of sounds and signals heard on a steamboat. His imitation of the whistles is inimitable and his trip into the country, where he hears the animals and fowls and imitates them, is clever.

San Francisco Call.

For the comedy end of the vaudeville there is plenty to be found in the original and pleasing diversion of George (Steamboat) Stewart, in a mimetic novelogue—a unique offering.

Denver Post.

A very neat sketch called "A Trip on the Mississippi," by George W. Stewart, whose imitations were excellent.

Denver Republican.

The hit of the bill which is now running at the theatre is George W. Stewart, in an act which he calls "A Trip on the Mississippi," which is a clever mixture of monologue and imitations, but the latter are done in an entirely new and attractive manner.

CONTENTS

Imitations of

Flute
Ocarina
Calliope
Double Toned Steamboat Whistle
Very Deep Two Toned Whistle
Siren Whistle
Chime Locomotive Whistle
Single Note Locomotive Whistle
Freight or Traction Engine Whistle
Fog Horn
Canary Bird
Mocking Bird
Whippoorwill
Quail
Sparrow
Lark
Parrot
Dove
Screech Owl
Cow, Calf, Sheep or Goat
Dog
Cat
Kitten
Mouse
Rat
Squirrel
Cricket
Horse
Mule
Monkey
Rooster
Chicken
Squeaking of Pulley
Speaking Tube Whistle

FOREWORD

It is generally conceded that mimicry is a gift, but I maintain that the old adage, "Practice makes perfect," is equally as applicable to imitation and mimicry as to anything else.

The expression, "He's a born mimic," is all poppycock. We are all "born" mimics. We begin life imitating others. Mamma tells us to "Say Mamma." We make an awful botch of the first attempts, but after having the word "Mamma" drummed into our ears continually for several weeks, we overwhelm Mamma with surprise by saying "Mamma" as she requested.

We don't learn to say "Papa" near as quickly. Possibly because Papa don't jolly us along and feed us so often. But we finally say "Papa," and from that time on we try to do everything we see or hear anybody else do.

Mimicry, as an art or talent, stands out more prominently in some people than in others. Why? Simply because they have interested themselves and tried a little more.

I, as a boy, interested myself in imitating sounds, and after trying different ways, always succeeded in making very nearly the sound I had heard.

That any especial formation of the throat or lips is unnecessary, was proven when the other boys could do any of the imitations after I had shown them how.

This method of imitating sounds, which I have used for over twenty-five years in the principle vaudeville theatres, requires nothing more than an ordinary mouth and ordinary hands.

In my many years of traveling in the amusement and entertainment world, I have met many people

who wished to learn to imitate the sounds made by animals, birds, musical instruments, etc., and I found that after being shown and with a little practice, almost anybody can imitate almost any sound.

The following imitations will of course require some practice, but very few great feats were ever accomplished without a certain amount of practice or experience.

There are many so-called "artists" who use a reed or whistle to obtain results, but there never was a reed, whistle or instrument made that can compete with nature's own—the voice, lips and hands.

I have been doing imitation of sounds ever since I was a child. My first imitation, if I remember correctly, was that of a baby crying. I made such a hit with it, that I began imitating every sound I heard. Growing up in a small river town I had plenty of time to study the sounds made by boats, birds and bees, dogs, cats, rats, squirrels, crows, pigs, cows and their children; ducks, geese, pigeons, roosters and their wives and children, etc., etc. But the climax came when a minstrel show hit the town. I followed that big band wagon until I could imitate every instrument in the band.

I can recall when I first found that I could play a tune by blowing into the hands. My elder brother had taken me out hunting, and as the weather was cold, I had built a fire. While waiting for it to blaze up, in order to warm my hands, I put them together and blew my breath into them. To my surprise, a low note like the note of a flute came out of them. I practiced this and in a short time I was able to play any tune on my hands.

There are several ways to get noise out of the hands, but there is only one way to get music out of them.

Well, I've been doing imitations ever since. I have played the best theatres and have entertained the best people.

There has always been a peculiar "something" in my nature, which compelled me to have a little fun out of my imitations wherever or whenever the opportunity occurred.

I have often noticed people walking along the street, with their mind concentrated on their business, as if their very life depended on being at a certain place at a certain time, when just a little bird imitation from me would stop them short.

It is great fun to see them look up in the trees or the air for the bird, or into the windows for a parrot, or under the steps for a cat or kitten, as the case may be, or to see a conductor and motorman get off a car and look underneath it for a poor mangled dog that had been run over, when it was only me, doing a harmless imitation.

On my way home at night my thoughts have often been interrupted by proposals from Thomas cat to Maria. No matter how fervid Tom is in his declaration, or how unwilling Maria to acquiesce, the squeal of the mouse is always sufficient to make them both forget all thoughts of love, and cause them to follow right along. I have had as many as nine cats at one time accompany me home.

Many quiet laughs have I had, while seated in a railway coach, apparently engrossed in a newspaper or intently looking out of the window, by doing an imitation of a canary bird, "Sweet," and then watch the other passengers break their necks looking up on the rack overhead for the bird cage. Girls especially fall for that chirp, no doubt thinking the bird, in saying "Sweet," refers to them.

While in a sleeper at night, I have often enlivened the occasion by doing an imitation of the whinny of a horse, and as the other passengers have no idea where the sound comes from, their remarks are exceedingly mirth provoking. I have difficulty at times in restraining my laughter. This imitation, as a rule,

is sure fire, but infallably so if there happens to be a newly married couple in the sleeper.

I have often had a good laugh at crowded railway stations, by walking outside and imitating the whistle of a locomotive, and then watching the travelers hurriedly pick up their belongings, and stumble over each other in their haste to make the train.

As there may be others, who would care to amuse themselves or their friends, or to have a little fun at somebody else's expense occasionally, I shall attempt in the following pages, to explain as nearly as possible, how these imitations may be accomplished by anybody.

Now, my lips, throat and hands are not formed any different than anybody else's. So, after reading these instructions, and with a little patience and practice, there is no reason why you should not be able to imitate these sounds equally as well as I.

Very respectfully yours,

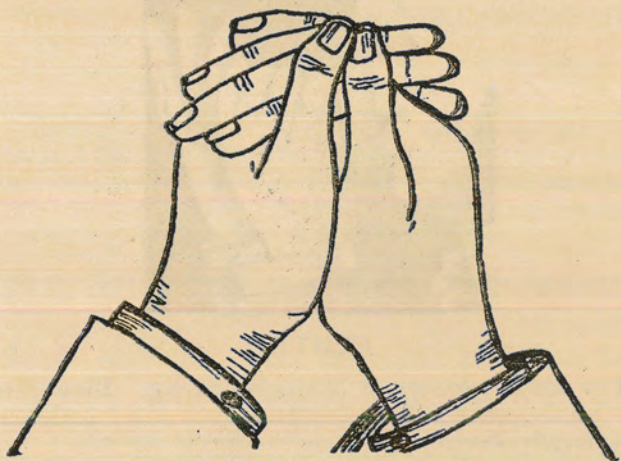
THE AUTHOR.

THE STEWART SIMPLIFIED METHOD OF MIMICRY

By GEORGE (Steamboat) STEWART

OCARINA IMITATION

Place hands together in position shown in accompanying cut, being careful to fit the right hand into the left, in order that the fingers of the left hand are en-



Position of Hands for Flute or Ocarina Imitation

tirely free, as they act on the same principle as the valves of a cornet. Allow the thumbs to fall naturally into position, with the nails just touching, causing an

opening between the thumbs; then place lips over the thumb joints, being careful to leave opening under the lips, between the thumbs, to permit the sound to escape. By blowing into the cavity so formed you will accomplish the desired result. To ascend the scale, gradually move fingers of left hand outward; to descend, close them. A little practice will of course be required, in order to make each tone perfect.



FLUTE

Use lower register of Hand-Whistling. Blow into the hands gently. By using too much wind pressure, you totally destroy the tone.

CALLIOPE

Use middle register Hand Whistle and add your voice pitched two tones lower. Practice these two tones together until you can bring them out perfectly

10

NOTE — Arch fingers of right hand to permit wind to enter and escape freely between the thumbs

each time you try, then go one tone higher, and practice as before, you will soon find your voice and whistle blending into harmony. Use simple melodies at first in order that the harmony will not be too difficult for you to master.

DOUBLE TONED STEAMBOAT WHISTLE

Use low note in hand whistle, adding your voice. Practice until you can harmonize the two sounds. Start whistle low, gradually get higher and louder, dropping your voice with whistle again at finish.

VERY DEEP TWO TONED STEAMBOAT WHISTLE (DISTANT EFFECT)

Make a deep sound by forcing air through lips, add low voice. Form hands into cup and hold lightly over mouth and nose. These two sounds should harmonize as in other imitation.

SIREN WHISTLE

Start the voice at your lowest tone, and gradually ascend the scale (holding your lips as you would in pronouncing oo, as in cool), until you reach your highest vocal note; then continue up the scale by hand-whistling, descending the scale at finish.

FREIGHT OR TRACTION ENGINE WHISTLE

Use very high note of Hand Whistle, by holding fingers of left hand entirely open. It will be found necessary to use considerable wind-pressure in this imitation. To get the distant effect trill your whistle by vibrating the tongue, in much the same manner as the young lady telephone operator does when she says thr-r-ee.

CHIME LOCOMOTIVE WHISTLE

Harmonize middle register hand whistle with vocal note two tones higher

SINGLE NOTE LOCOMOTIVE WHISTLE

Start with ordinary lip whistle, then substitute oo effect in voice as in siren whistle.

FOG HORN

Hold lips taut. Force air through lips at left side of mouth, and add same tone in voice. Cup hands over mouth as in distant whistle effect. Vibration of the lips is the foundation of this imitation.

IMITATIONS OF BIRDS, FOWLS AND ANIMALS.

CANARY BIRD.

To imitate the voice of the canary bird compress lips and draw air into left corner of mouth. Practise then will give you all the notes of the canary. To make effect louder, place left hand lightly over the opening between the lips. By varying the compression of the lips and the position of the hand, you accomplish imitations of the quail, sparrow, lark, kingfisher, snipe and other varieties of birds. Also the mewling of the cat or kitten, the tweet of the little chick, the squeal of the mouse or rat, the barking of the squirrel and the howling of the puppy.

DOVE.

Use hand whistle, starting at a low note, using the syllables "Too-car-r-roo." Trill the r's and allow wind-ressure to gradually exhaust itself at the end of each too.

SCREECH OWL.

Use hand whistle, starting at a high note, with fingers of left hand standing straight out, then close them gradually in jerks as you descend the scale, causing a tremolo effect

DUCKS

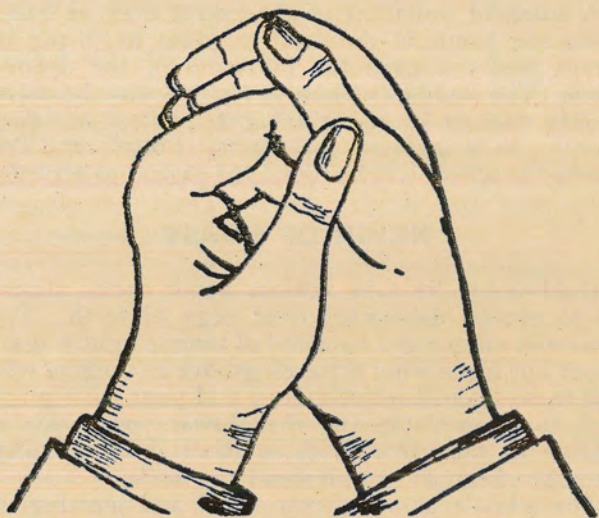
Vibration of the lips (as in fog-horn effect) is also the fundamental principle by which this imitation is accomplished. Hold lips taut, make sound by forcing air through left side of mouth in short puffs. Hold left palm lightly against lips.

CROW OF ROOSTER

Use intake voice (making sound by drawing voice in), pronouncing the syllable er, as in the word ermine.

COW, CALF, SHEEP AND GOAT

Form cup with both hands, leaving circular opening about one inch in diameter, between thumb and first finger of left hand, as in accompanying illustration.



Position of Hands for Cow, Calf, Sheep or Goat Imitation

Hold hands over mouth. Leave small opening at outer edge of hands. Use syllable *ma*, as in *mat*, or *man*. Variations of the voice will give you imitation of the cow, sheep or goat.

SQUEALING OF PIGS

This imitation is accomplished by drawing the voice in, while holding the hands cup-shaped over the mouth and nose, as in the fog horn and distant whistle effect. To make the sound louder and higher open hands at the outer or little finger ends and raise your voice, then gradually lower voice and close hands at the finish of each squeal. The grunt effect is done by using the syllable "*oi*" as in the word ointment.

PARROT

A splendid imitation of the parrot may be had by using the hands in the same position as in pig imitation, and changing the inflection of the drawn-in voice. The words common to parrots may be uttered in this way, or by using a higher-pitched or falsetto voice. Such phrases as "*Pretty Polly*" or "*Polly wants a cracker*" will be found the easiest to articulate.

NEIGH OF HORSE

Hold upper lip taut against upper teeth, allowing lip to extend downward over edge of teeth. Form groove in tongue and hold end of tongue lightly against upper lip; force wind through groove in tongue, which will cause a shrill whistle. Now add your voice pitched high to the whistle, and then lower your voice and whistle at the same time, in short jerks, causing a tremolo effect, as you descend the scale.

The whistle alone is very shrill and piercing, and has been used frequently in imitation of the mocking bird, and is the common loud whistle used for attracting attention.

BRAY OF THE MULE OR DONKEY

Pronounce the syllable "ah," giving it a nasal twang by letting it come through the nostrils instead of the mouth, then use the ordinary lip whistle by intake of breath, then voice and whistle alternately. Lower voice a little each time you use it.

CRICKET

Practice whistling between your upper front teeth; use the syllable "sh" as in shock, then let lips set naturally together (not rigid), allow lips to vibrate when you whistle.

REMARKS

Always bear in mind that the world wasn't made in a day, so let your watchword be, "Practice makes perfect," and you'll be surprised at your progress.

You will observe that while you are trying the canary bird imitation, you will make sounds similar to the squeaking of a belt or a pulley, and lots of fun you may have when in a mill or factory, by doing that imitation, and then watching the foreman search for the squeaking pulley.

Did you ever notice the shrill scream or squeak of the monkey when it is frightened or enraged? Don't be surprised if you hear yourself making the same noise while attempting the bird imitation.

You will be amazed to find how easy these imitations come to you, after you once get the hang of them. It's just like lots of other things, they look hard until you have learned them, and then you wonder how anything so simple seemed so difficult. It's a strange fact, but it's true, that what seems to be the most difficult things are the simplest when you know how they are done.

VOCAL MUSICAL IMITATIONS

Vocal imitations, such as cornet, trombone, etc., depend entirely on the voice of the performer. If voice is high the cornet imitation is accomplished by forcing the natural voice through the lips (held naturally together) at side of mouth allowing lips to vibrate a trifle. If voice is low a falsetto will be required. The trombone imitation requires deep voice.

The child's voice, before it changes, and most female voices are easily adaptable to imitations of the violin, cornet, mandolin, ocarina and Hawaiian guitar, as they are pitched in the same range. Practice is all that is necessary.

TIPS ON VENTRILOQUISM

The success of a ventriloquist depends largely on his figure or dummy and his ability to concentrate, thereby causing his audience to concentrate their entire attention on his figure. Good material, jokes, gags, etc., are essential, but, as in the case of women, a good "figure" covers a multitude of blemishes.

Animated or moving objects will attract attention quicker than inanimate or still objects, consequently the figure sitting on the ventriloquist's knee, with a moving lip, a head which turns from side to side and a funny face will naturally draw the attention and thought of the audience and any slight movement of the lips of the performer will, ten chances to one, not be noticed.

The most difficult words to pronounce without moving the lips are those containing the letters b, m, p, v and w. While learning the performer should, by some movement, gesture or action, draw the attention of the audience directly to the figure when using these words. A bow, sneeze or wink of the eye of the dummy will make the audience forget that the performer is on earth.

To satisfy yourself that ventriloquism is not so difficult as it appears, look into your mirror and see how many words you can use without moving your lips.

In conclusion would say that I hope you become thoroughly proficient, both in mimicry and ventriloquism, which go hand in hand, and, to use a slang expression, advise you to "go to it."

CURTAIN
